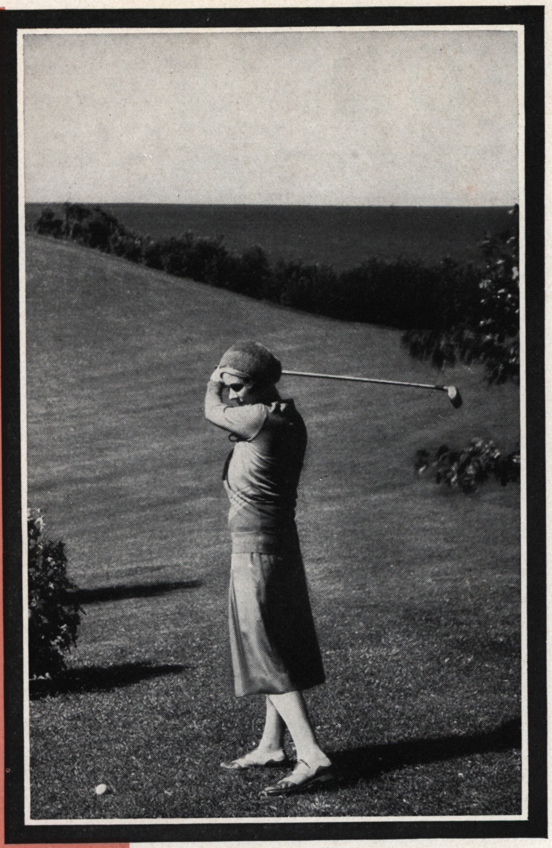
The CINÉ-KODAK News

OCTOBER-1930

There's a new beauty to movies made on "Pan"



Made with "Pan" film. The blue béret and skirt share the same gray tone given to the red sweater. Dark blue water looks and is darker than the light green grass.

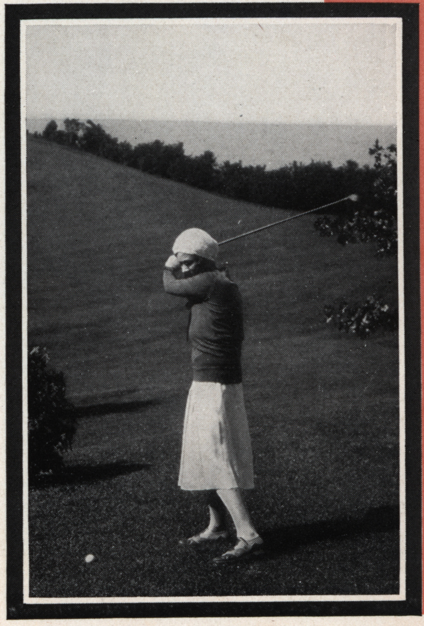
THE girl shown above is wearing a red sweater and a blue skirt with tam to match. The illustration shows how faithfully "Pan" reproduces color values in tones of gray. The illustration below shows the same subject photographed with ordinary film. A good picture, to be sure, but the blue skirt and the tam are almost white; the harmoniously blended color scheme of the costume is entirely lost. Only "Pan" gives the true color values.

Ciné-Kodak Panchromatic Safety Film is a film that is sensitive to all colors . . . whereas ordinary film is chiefly sensitive to violet and blue. This sensitivity to all colors results in movies that are more beautiful, more realistic, more lifelike.

THE NEW FILTERS Three new Ciné-Kodak Color Filters in sets, graded according to the degree of correction desired or necessary, are now available. They are strongly recommended for general use with "Pan" Film. The new filters are designated CK-1, CK-2, CK-3, and there is a set for each Ciné-Kodak, Models K, M, B and BB. They may be purchased in sets of 3 or individually.

Ciné-Kodak Color Filters are for use with either Ciné-Kodak Panchromatic Film, or regular Ciné-Kodak Film.

Made with regular film. Water, béret and skirt register almost white. The light green grass dark gray, and the red sweater almost black.



Ciné-Kodak Panchromatic Safety Film is $7.50 per 100-foot roll. $4.00 per 50-foot roll.
The new Ciné-Kodak Color Filters, per set of 3 filters: for Ciné-Kodaks, K, BB, and B, f.1.9, $5.00; for Ciné-Kodaks, BB and M, f.3.5, $4.50; for Ciné-Kodak K, f.3.5, $6.75; for Ciné-Kodaks, B, f.3.5 and f.6.5, $4.50.

EASTMAN KODAK
COMPANY

Rochester, New York

The CINÉ-KODAK News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 5.

OCTOBER 1930

The New Ciné-Kodak Color Filters

FILTERS you have asked for—and filters you shall have!

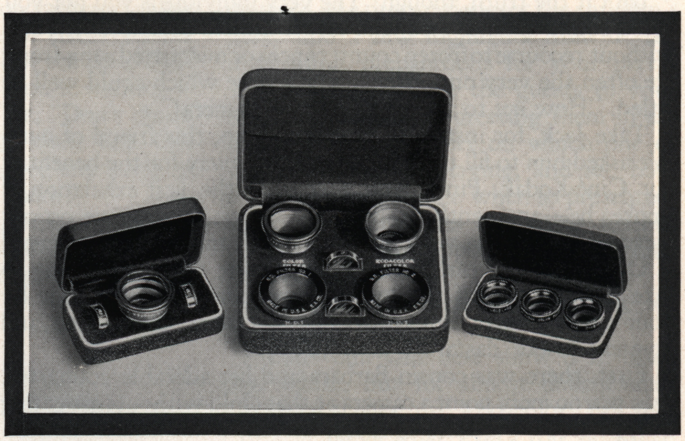
We are proud to announce the new Ciné-Kodak Color Filters—CK-1, CK-2, and CK-3. They are illustrated to the right. An indication of their comparative filtering properties on the same marine scene is demonstrated below.

Briefly, and in non-technical language, here is the story.

These filters are designed for use in front of the regular lens of the Ciné-Kodak when photographing colored objects of which you are particularly desirous of securing correct monochrome rendition in your movies—for clearing haze when making distance shots—and for obtaining brilliant cloud-and-sky contrast pictures. These filters, in graduated degrees, retard the blue-green, blue and violet light rays (which are quickest to record on film) and permit comparable film registration of the green, yellow, orange and red light rays—photographically backward members of the spectrum family.

Let us first give an exaggerated example of the matter. You all know that red lights are used in photographic dark rooms as "safety" lamps. The red rays just don't mean a thing to ordinary film. And you probably are equally familiar with the effect secured when a white sailboat is photographed against a blue, even a *deep* blue, sky. Both appear almost equally white. This is because the blue rays are so quick to register that the sky appears almost as white as the boat itself.

Now, notice the Panchromatic Film advertisement on the opposite page. Here you see the same girl in what apparently are two different costumes. They are really identical. In the smaller illustration, as we have said, the blue rays of her béret and skirt and the blue-green rays of the lake in the background register rapidly—and more "whitely"—on the film than do the red rays from her sweater and the green rays of the grass and shrubs. (That word "whitely" is certainly not of Webster, but it *is* descriptive.) Now, notice the Panchromatic version of her costume. Béret, sweater and skirt are reproduced in a harmonious tone of gray—more nearly as your eye would see them. The blue-green water, instead of being lighter than the light-green grass, is shown slightly darker. And the grass itself takes on a more correct monochrome effect and becomes slightly lighter than the water. Clear? So you see that Eastman "Pan" Film, of its own accord, does a mighty fine job of this. These filters enable it to do an even better one.



The new Ciné-Kodak Color Filters. Left—for Models K, BB and B f.1.9 Ciné-Kodaks. Center—as part of the complete Ciné-Kodak Filter Outfit. Right—for f.3.5 and f.6.5 Ciné-Kodaks.

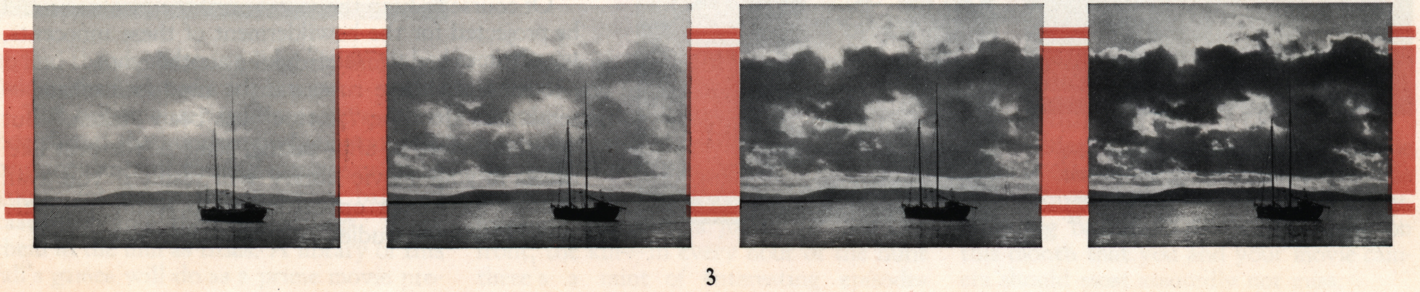
Regular Ciné-Kodak Film, not having a panchromatic emulsion, will *not* give correct monochrome—or black and white—reproduction of subjects of the aforementioned elusive hues, even when these filters are used. But these filters *will* clear haze when making distance shots with regular film as with "Pan" film.

Now—to compare the filters.

The CK-1 Filter should be used when only a slight color

(Continued on Page 8)

The same cloud effect as seen by "Pan" film—without a filter—with the CK-1 Filter—the CK-2 Filter—and with the CK-3 Filter.



Before and After Faking

Excusable subtleties for camera users to call upon for securing unposed close-ups

If you can't get them "doing something" when really taking their picture, shoot them unexpectedly before or after "taking."

SCATTERED about our film library are a number of shots—almost all of them close-ups—that some day soon are to be joyfully guillotined. Many of our best friends are among this hapless group.

This justifiable cinematic homicide is all their own doing. They *would* act in front of our camera, would they? They *would* go "wooden-Indian." Well, upon their own heads will lie the responsibility for our running amuck in their midst with a well honed pair of shears.

Isn't it the truth, though? The very individuals you felt you could count upon to face your movie camera complacently, and without recourse to frozen countenances or miscarried sang-froid, are often the very ones to give you a pose which could well be titled, "How *not* to act before a movie camera!"

Take Jack, for instance. A serious chap, this friend of ours. We asked him to fill up his pipe and puff away for the benefit of our Ciné-Kodak. Fine! And then with the first exhalation of smoke, he—apparently feeling called upon to improve on our tactics—favored us with an inane smirk and went cross-eyed!

Of course, you can generally have them doing something to take their minds off the terrific importance of being shot by your movie camera. But—if this doesn't work, draw closer, and give ear to our dastardly machinations.

First, there was cousin Barbara and her adorable youngster. You can no more point a camera at that child without instigating a howl fest——! And Barbara, herself, is no master subject. Crazy as she is about Betty, just let a camera swing her way and every trace of maternal pride and affection disappears instanter.

Ruse No. 1.

"Barbara, brush back Betty's hair a bit, please. I want a shot of you two together just as soon as I run this leader strip through." Then, standing sideways to them, and holding the camera just about waist height, we apparently became engrossed in our footage indicator—and framed in the waist high finder an adorable close-up shot of motherly solicitude.

Next there was grandmother. Just about the cheeriest soul you ever met—until a lens was poked at her. Then she would look like four or five disapproving grandparents rolled into one.

Ruse No. 2.

"Grandmother, will you primp up these flowers a bit so I can make a picture of you seated by them?" With entire unconcern she did just that—while we, base knave, stood just out of the camera's range chatting with her—and the camera, exposure lever pressed into locking position, purred softly away by itself from the vantage point of a nearby table and caught her every expression!

Our next victim was an elderly aunt whose many likable traits were in danger of being overshadowed by her oft-repeated witticism (?) "Oh, you don't want my picture—I'll break the camera's lens with this old face of mine. Why not make a picture of those lovely flowers?"

Ruse No. 3.

We fell in with her suggestion to shoot the flower bed and walked away, stopping with our back toward her. The camera was held tightly against our right hip, and our greatly revered aunt was caught chatting with an unwitting confederate, through the simple method of reversing the camera's position, framing her in the waist high finder, and shooting back under our arm!

Of course to keep the secret until the pictures could be projected for the bewilderment of these innocents, we ofttimes had to "fake" taking another shot.

Sometimes these ruses can be used beforehand—sometimes after the "picture" has been "taken." But whether before or after taking, some of the best likenesses in your movie library will result if you avail yourself of similar opportunities to secure perfectly grand character studies.

Getting ready for pictures which were taken beforehand on the sly. Instant forgiveness for the innocent deceit practiced is assured when the screen results are seen.

A La Carte from October's Movie Menu

Seasonal cinematic tidbits from which to choose a well balanced movie meal

CONSULTING our favorite tome on astrology, we learn that the month of October falls under the sign of Libra, ruled over by Venus—"the Goddess of Love and Beauty."

Which is fair enough—considering the countless opportunities offered you this month to capture for your future entertainment the exquisite loveliness and beauty of fall foliage—a Kodacolor subject if there ever was one!

And, what with football, hunting and Hallowe'en, that movie camera of yours hasn't an alibi to fall back on for not adding a reel or two of priceless shots to your collection.

We can distinctly remember the first football game we attended—without our movie camera. Sure enough, a fleet-footed back surrounded a kick-off and ran it up the entire length of the field despite the neck breaking endeavors of eleven iconoclasts. Perhaps you have experienced a similar sensation of *mal de mer*? So take along your movie camera; and, if possible, a long focus lens. Find out beforehand on which side of the field the sun will set, and pick your seat so that your back is toward it. There is nothing quite so disconcerting as to find the sun beaming brightly into your lens in the midst of a triple pass.

Here are three good reasons for camera wielding during this month of October. There are dozens and dozens more—don't miss them!

The bands, cheerleaders, rooters, scoreboard, and the hundred and one soul stirring incidents of the big game may all be yours. Jot down the names of battered casualties and their substitutes. Work them in the film as titles. A library of this fall's games will do as a prime movie program until something else comes along.

And then there is the proud father who wrote us of his son's lion hearted deeds on the frozen turf. Captain of the high school team, he was—"and all those boys needed was twenty pounds each to make Notre Dame look to her laurels!" Every possible opportunity found this father at the practice field with a Ciné-Kodak. And, on many an evening the team gathered in the gym before the screen to listen to the coach's exhortations, "Now see that, Ted? Get your knees up - UP! You're *running*—not doing a hoe-down," or, "Don't chuck him under the chin like that, Bill. Get your hand against his 'physog' and straight-arm him right out of his shoes!"

But—enough of this gentle pastime.

"It isn't the 'eavy 'unting as 'urts the 'orses' 'oofs, it's the 'ammer 'ammer 'ammer on the 'ard 'ighway."

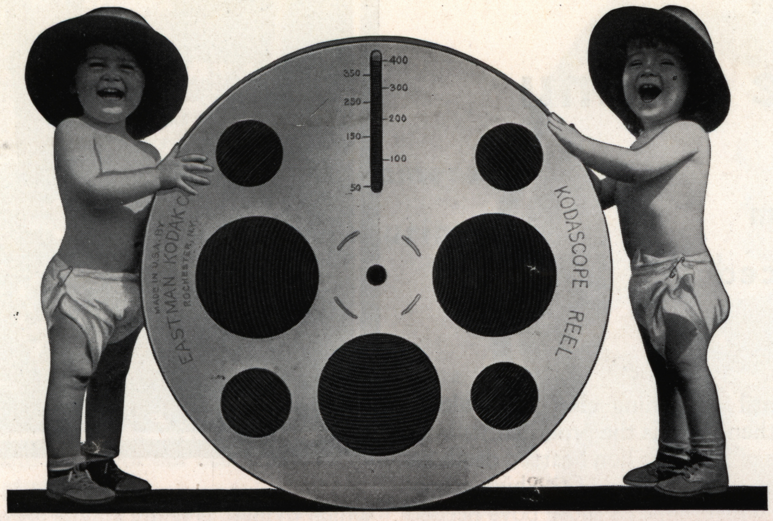
To pick up the "haitches" and our story, those of you fortunate enough to ride to 'ounds—pardon, hounds—should by all means see that somebody is elected to the task of following every hunt with a movie camera. The dogs circling about beforehand, the start, a jump, the pack out front, the kill—in every hour of the hunt there's a mint of interesting episodes which to miss, is really almost inexcusable.

And Hallowe'en! The youngsters gouging the eyes out of a pumpkin, the cook's more utilitarian efforts in evolving a provocatively delicious pie from the same material, the preparations for the children's party and a few highlights from it, the more adult preparations for your party. You might introduce the guests to your screen audiences by greeting them in silhouette before a sheet on which one or two Kodalites are playing, and see how many are recognizable when so presented. Space alone prohibits our going further with the movie opportunities of Hallowe'en.

Last, but most certainly not least, we come to fall foliage.

"Pan" film will best show it in black and white, but for almost unbelievably charming scenes, use Kodacolor. Fall foliage is what every roll of Kodacolor Film dreams about. This most beautiful season of the year when yellow, maroon, and flamingly red foliage fairly begs to be caught by your camera, is a challenge no red blooded Ciné-Kodak will take lying down—that's all there is to it!

Yes indeed, October is a month for movie making. The lethargy of summer days has been whisked away by October's zippy, sparkling breezes. There's lots going on this month that you and your movie camera should most assuredly not miss.



Ciné-Chat

Gathered from our mailbag and notebook

EVERY now and then it is possible that you may experience some trouble with film in your camera. Something may occur to cause a break in your film, or, perhaps, torn perforations.

Our processing plants would greatly appreciate your either enclosing a note with the film notifying us of the trouble or merely marking on the carton itself the words "Camera Trouble." We would then be able to anticipate probable difficulty when processing your film, and such precautions on your part will enable us to better care for your film in our plants.

Thank you.

While on the subject of processing stations, here's news of another. Kodak Gesellschaft, 1 Kärntnerstrasse 53, Vienna, Austria, is now processing both black and white and Kodacolor Film. One more link in the world-wide chain of Eastman service!

"Movie Makers"

Once again we call your attention to the opportunity of becoming better acquainted with "Movie Makers"— the official publication of the Amateur Cinema League. Upon the receipt of a written request they will gladly send you one sample copy—their current issue if desired —of this most interesting publication.

Their October issue is now off the presses. Why not drop them a line at 105 West 40th Street, New York City, and accept their offer of a free introduction to "Movie Makers." You'll like it, we're certain.

Ahem!

Now here *is* a letter!—from Mr. W. Ward Dorrell of Toledo, Ohio.

> "The 'News' is eagerly looked forward to each month. Next to 'Time' and 'The New Yorker' it is our favorite magazine—which is placing you in pretty good company, by the way."

Yes, it is indeed—although this bouquet will probably reappear in the near future in the "Ho Hum" Department of Mr. Eustice Tilley's periodical.

Strike up the band!

Down in Lenoir, North Carolina, there is a mighty fine 60-piece high school band performing under the capable baton of Captain James C. Harper. Lenoir is proud of its band—and rightly so.

It was through the cooperation of the local post of the American Legion that the band came into existence, since that body of men donated the instruments. The boys took to the idea with great enthusiasm; which quality is vitally necessary to the success of such a venture. A great deal of this devotion to practice was inspired by their leader. Captain Harper, being a member of the Legion Post, agreed to coach the band free of charge, and he has given unstintedly of his time and energy ever since its organization.

Captain Harper, ever on the alert for ways of improving the calibre of his organization, traveled last summer to Interlocken, Michigan, site of the National High School Orchestra and Band Camp. And with him went his movie camera. Not much occurred but that Captain Harper was on hand with his camera to record it all for the instruction and entertainment of his boys back in Carolina. On the way home, he stopped off at the Culver Military Academy for the closing exercises of the summer school, an important part of which was the Academy Band, and an important part of which band were several former members of the Lenoir Band. In the afternoon the Culver crew emerged victorious in a rowing race, with a former Lenoir boy pulling stroke. Captain Harper got that, too! Needless to say, the films were given a riotous welcome back in Lenoir, and on many an evening members of the band gather around the silver sheet to see "how they do it" at Interlocken and at C. M. A.

Templeton Makes Historical Film

Also to be mentioned is a Narragansett Historical Society Folder received from Mr. Charles H. Flood of Brookline, Massachusetts. This state is this year celebrating its tercentenary, and the town of Templeton is definitely not to be outdone by its sister communities. To quote from the bulletin:

> "On Saturday, August 2, there will be a premiere showing of an amateur motion picture entitled, 'The New England Village Tells Its Story.' The scenes in this picture were enacted during the summer of 1929—photographed by Mr. Charles H. Flood of Brookline, Massachusetts. The characters consist of 150 residents of Templeton. No previous rehearsals were held and the scenes are entirely local. The picture presents customs and costumes from Indian times down to the present. A small admission will be charged, the proceeds to be added to the historical society building fund."

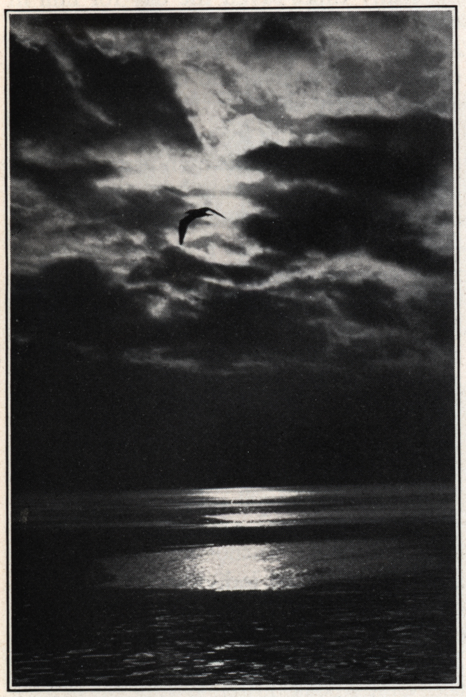
Fine work, Mr. Flood and Templeton.

Moonlight effects From Mr. F. S. Auchincloss, Jr., who, by the way, omitted to include his address:

> "The Ciné-Kodak News has given me some very good ideas, and I hope that in the near future there will be some articles on the use of filters, both with and without 'Pan' film. Also what is the best way to make a picture taken in the daytime to simulate moonlight?"

An article appears on page 3 describing the new Ciné-Kodak Color Filters. This will largely answer the first question. As to the proper method of securing moonlight effects in daytime photography:

Best results will be obtained with an "A," or red filter. The illustration below was so made. To prove that it is a genuine daytime picture a gull obligingly flew past the sun as the exposure lever was touched. As far as we know, gulls don't go flying about at night. They have no place to go. So this illustration really *is* typical of what you get with "Pan" film when a red filter is slipped over the lens of your movie camera at stop *f*.16 when the sun is partly or totally obscured by light clouds.



Really lovely effects can be secured with a red filter by turning your back to the sun and opening up a stop or two. Practically all that will register on your film will be that part of the image which reflects the sun's rays—such as a housetop, a cloud or two, flickering tree leaves, etc. The balance of your picture will be almost opaque.

In anticipation of demands for "A" filters, we have made up a limited number of them for Model K, BB or B *f*.1.9 Ciné-Kodaks. Further information and prices may be obtained by addressing the Company at Rochester, New York.

"YOUR FIRST FIFTY PICTURES"

Below is another outline from "YOUR FIRST FIFTY PICTURES » the new 64 page Eastman booklet containing 50 illustrated miniature movie outlines. If you will drop the Editor a line, a copy will be sent to you at absolutely no cost whatsoever.

Hallowe'en

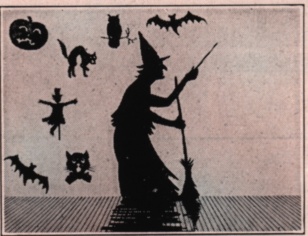
WHEN spooky forms flit from door to door, and Jack-O-Lanterns glimmer from every window, your Ciné-Kodak should ride the broom-stick with the witches of Hallowe'en. There is no better occasion than this to make some interesting silhouettes! One Kodalite is necessary for *f*.1.9 Ciné-Kodaks and two for *f*.3.5 lens equipped Ciné-Kodaks. For most silhouette making the following arrangement is suggested: A tightly stretched sheet across a doorway—the Kodalite about five feet from one side of the sheet—the subject about two feet from the other side—and the camera beyond the subject.

TITLE

Hallowe'en Weirdness

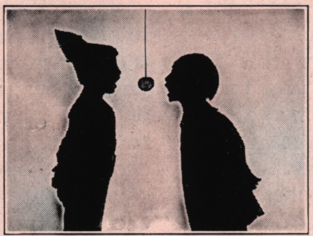
MAKE your opening shot of one or two of the children playing with some toys. Try for a clear silhouette of every object before the sheet!

Suddenly the light begins to flicker violently—the children throw up their hands in terror—and run from the scene—closely followed by their toys. (The flickering can be quite easily accomplished by having someone pass his hand, or any opaque object rapidly back and forth in front of the camera lens. The effect with the toys can be secured by fastening a string to them and pulling them "off stage.") Then the "witch" arrives! Have her get in back of the Kodalite (which, for this scene, should be established quite close to the floor on the Kodalite Standette), jump over it and step down towards the sheet. (She will appear to drop down from the sky, enormous in size, and gradually becoming smaller as she approaches the sheet.) Appropriate witch-like gestures are in order.



Then the witch performs a bit of real magic! Have her take her wand—for *this* witch is so equipped—and touch it to various points on the sheet. As she does so pumpkin heads, fierce looking cats and goblins and similar "Hallowe'eny" objects magically appear on the sheet! (This is done quite simply by having her remain rigid each time she touches the sheet—stopping the camera—having some other person step up to the opposite side of the sheet and pin a decoration at the spot she designates—starting the camera and having her again touch the sheet—and continuing in like fashion.)

Place these objects around a circular space, figure height, before which your subjects will later perform. Then with a gnomelike flourish or two she turns—runs back to the Kodalite—and jumps over it—appearing to vanish upward into thin air!



After this continue with your party—the aerial "apple-ducking" and all the other "stunts" of the occasion. Or, you may abandon the silhouette making and use your Kodalite for filming the balance of the party in normal fashion. In either event, you will have a tremendously interesting prelude to your Hallowe'en movies.

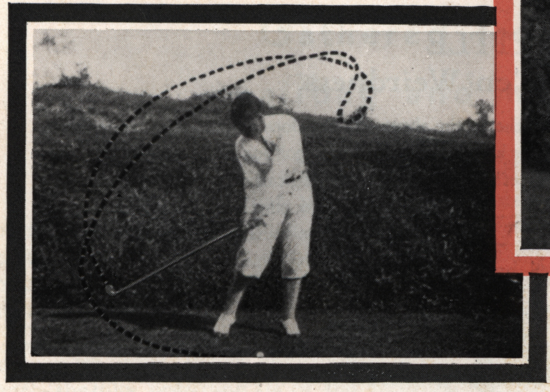
Bobby Jones to the fore!

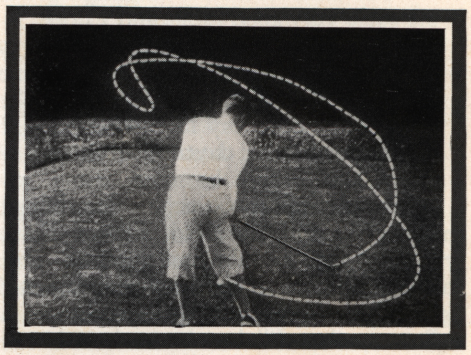
A golfer's Cinegraph without compare « normal and slow motion analysis of the champion of champions

THIS Cinegraph will be a revelation to all classes of golfers—those who admit that they have their weak points, and those who attribute their occasional high scores to "off days" or psychological phenomena. Nor will the interest in the picture be limited to golfers, for even those who have never played the game will enjoy seeing its leading exponent demonstrate his various strokes.

Bobby is shown in action in both normal and slow motion, which makes it possible to follow every detailed movement of both body and club from the beginning of a stroke to the impact that sends the ball unerringly on its way. But the Cinegraph does more than show the strokes—it actually graphs them with dotted lines that follow the club, so that when the strokes are completed, the lines show the exact course of the club through the air.

Analysis of the slow motion pictures and of the graphs made by the dotted lines bring to light many interesting and a few surprising points about the champion's form. For instance, one slow motion scene shows that when using one club Bobby is actually standing on his toes at the moment of impact. Perhaps the most interesting parts of the Cinegraph are those in which the graphs clearly indicate that Bobby "loops" during certain strokes—a fact that has been discussed, and usually denied, by competent authorities.





Actual enlargements from the film! Every department of Bobby's game is graphically illustrated and analyzed.

The champion's uncanny putting, which has many times saved the day for him in tournament matches, is beautifully demonstrated. His grip, the ease with which he overcomes a stymie, and his perfect form, are all clearly shown.

This is a picture for every golfer who is anxious to improve his own game, or who is interested in knowing how the game is played by its acknowledged master.

Leg weary galleries may now revert to their comfortable armchairs, fill up their respective pipes, switch on their projectors, and, free from frantic officialdom and blistering suns, cast an appreciative and wondering eye upon the magic of Bobby Jones—the nonpareil of all golfdom.

No. 1567; 400 feet; price $30.

The New Ciné-Kodak Color Filters

(Continued from page 3)

correction is desired, or where the light does not permit the exposure to be increased. As the latter condition may need some explanation, let us illustrate: You are making a distance shot—the light is poor—stop *f*.3.5 may be necessary—a heavy filter would cut down this poor light still more—obviously a time for the CK-1 Filter. The CK-1 Filter may also be used with "Pan" Film when making medium to close-up shots of individuals.

The CK-2 Filter is best for general work. It is essentially an orthochromatic filter—giving the most truthful rendition in monochrome of colored objects when used with "Pan" film. As previously explained, it will not do this with regular film—its sole virtue with such film is its greater haze cutting properties.

The CK-3 Filter is primarily intended to give unusually fine results for the penetration of haze when making distance shots with either regular black and white film or "Pan" film. It is also a decidedly "contrasty" filter, rendering increased monochrome distinctions between variously colored objects; and is also particularly effective in obtaining strong, clear separation between blue sky and white clouds.

Your dealer has them in stock. They may be purchased individually, or in sets of three as illustrated. They may also be carried as complete filter equipment for Model K, BB or B *f*.1.9 Ciné-Kodaks in the Ciné-Kodak Filter Outfit illustrated on page 3. This case contains a Kodacolor Filter, Neutral Density Filters No. 1 and No. 2, a filter mount for the Ciné-Kodak Color Filter (to which one is attached) and the remaining two Ciné-Kodak Color Filters are slipped into the niches prepared for them as shown.

Here are filters for the movie maker anxious to secure nothing less than the cinematic maximum from his outfit. A complete reproduction of scenic beauty—a beauty of monochrome truthfulness—is now brought easily within the reach of Ciné-Kodak owners with the introduction of these three filters.

Orchids and Ermine

Kodascope Libraries present Colleen Moore and Jack Mulhall, supported by an excellent cast, in a rollicking 5-reel comedy

PINK WATSON (Colleen Moore), a hello girl in the Gotham Cement Company, is willing to fall in love if she can find a man, free from cement dust, who can give her the orchids and ermine for which she longs. Brooding over this hope, she sees an advertisement of the De Luxe Hotel for a phone operator, applies for it, and to her amazement gets the position. At last, she believes, the road to romance lies open before her!

Dreaming over the subject between telephone calls, Pink hears from one of the other girls that a wealthy young oil man, Richard Tabor, has arrived at the hotel. The young magnate (Jack Mulhall) is immediately pestered by women. Shy and retiring, this unwelcome attention greatly displeases him, so he compels his valet, Hank (Sam Hardy) an ex-driller, to pose as Tabor while he avoids notoriety by ostensibly being the valet.

The real valet, Hank, makes the most of his opportunities—and so does a flirtatious flower girl (Gwen Lee). She, believing Hardy to be the millionaire, promptly accepts his flowers and his dinner dates. As for Pink, the apparent millionaire never notices her—but Tabor, as the quiet valet, decides that she is the only girl who can make him happy, and sets out to win her.

In his courtship, Tabor's shyness is a serious handicap, and he is forced to call upon Hank for advice. The ex-driller, having read in a book about how to win the modern woman, and having found the prescribed methods usually successful, gives Tabor the benefit of his advice. Unconvinced, but desperate, Tabor approaches Pink with the very phrases that are so obnoxious to her, and soon discovers that he has used the wrong method of attack.

Complications then develop thick and fast. Hank finds himself married to the flower girl, who has pushed him to the altar, via a justice of the peace, in the fond belief that he is the oil magnate; while Tabor, having won Pink, gets into jail in the confusion caused by the mix-up of identities. Hank, faithful to his master's instructions, stoutly claims that he, himself, is Tabor, and that the real Tabor is his valet. However, the sky finally clears, Tabor is released and Pink finds that by marrying the man she loves she can have all the orchids and ermine she wants.

DRESSING ROOM

All the principals—Miss Moore, Mulhall and Hardy—are at their best in this amusing picture.

No. 8166; 5 reels; base rental $10.

■ ■

New Kodascope Library Descriptive Catalogue
(Fourth Edition)

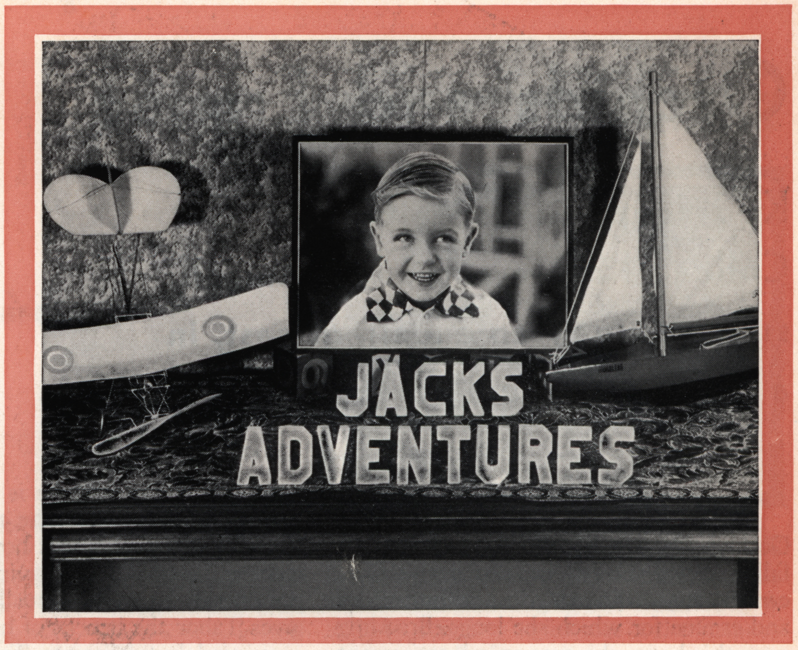
THE new 192-page fourth-edition illustrated Descriptive Catalogue of Kodascope Library Motion Pictures is now available to every owner of a 16 mm. projector. It is profusely illustrated with halftone pictures from 475 clearly described films.

Sixty-seven of the older subjects contained in the former catalogue have been dropped and their places taken by 67 fresh new subjects of later and more interesting production. The comedy list particularly has been enriched. There are substantial price reductions on 302 of the reels listed.

The zonal surcharges for the fourth parcel post zone have been halved, and those in the fifth to the eighth zones have also been substantially reduced. It is now possible for a library member residing in almost any part of the United States to obtain film service from the nearest Branch Kodascope Library or Distributor at a zonal surcharge of not more than 25% above the basing rates printed in the catalogue.

Two More Titling Methods

Making home movie titles with wood letters, and shooting through glass



Were this Dad's title and portrait, the toys could be supplanted by his pipe, humidor and favorite book.

WE HAD no idea when we started this series of articles on the making of home movie titles that October would find us still scribbling away on the subject.

Nor would we be if it were not for several hundred readers who, in a style calculated to let us down as easily as possible, have written to inquire as to whether we "had ever tried this one." In most cases we had, but in some we had not for the obvious reason that the ideas, as far as we know, were original with the correspondents.

We will now describe two more *simple* methods of home movie titling—to wit, with the use of wood letters and shooting through glass. We *will* stress that word "simple" at every opportunity. And why not? We have yet to describe a title method involving any considerable expenditure of time *or* money.

The wood letter method is simplicity itself. We have had it in mind since the inception of the series, and but recently have stumbled upon a set of wood letters sufficiently inexpensive to justify our recommending them to you. We are glad to announce that the A. I. Root Company of Medina, Ohio, manufactures and sells, either direct or through stationers and toy stores, sets of wood letters, plain or lacquered in a variety of colors, at prices ranging from 50 cents to $1.50 per set. These sets contain several duplicates of each vowel and the more popular consonants. They are really attractive in design and offer no end of possibilities of use.

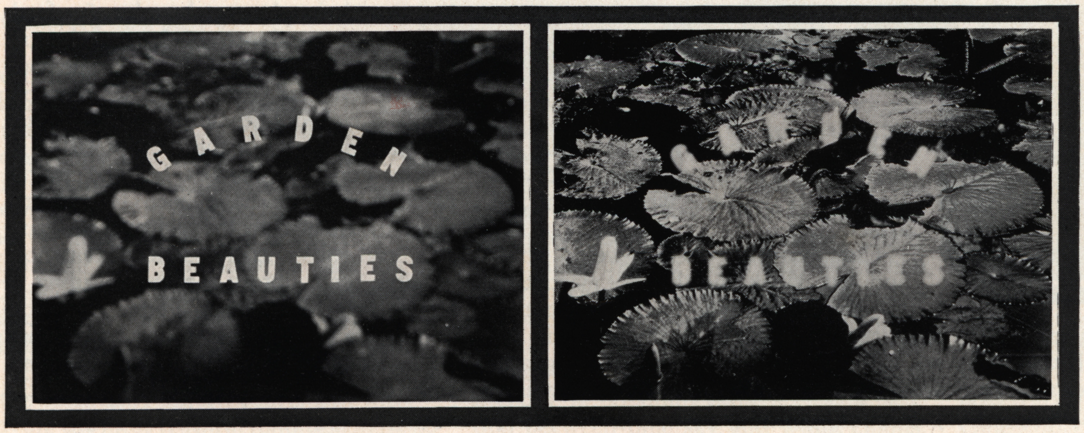
Perhaps other firms are making similar inexpensive wood letter sets. If so, we have not heard of them—intend no slight in not giving them mention—and will produce on-the-spot witnesses to testify that the Root letters used in the accompanying illustration cost us $1, coin of the realm.

No title board or support is necessary when using these letters—the eye level finder will do. But be careful to allow the same margin of safety at the top of the finder as you would for any other close-up! The use of sidelighting will permit all manner of interesting effects. We are illustrating above one way in which these blocks may be used. In this instance, a titled portrait of "Jack," framed by two of his favorite toys, is illuminated by natural light pouring in through a window.

Five minutes' work—and a bang-up title is the result!

This is but one example of an almost unlimited number of ways in which these wood letters may be used for title making with either black and white or Kodacolor Film. By using the colored letters and stop-motion photography, a title may rival the chameleon in color—by merely changing, one at a time, the colors of your wood letters.

A garden pool as seen through glass. First—a sharp title and soft background; gradually changing to a crisply clear background and indefinite title.



Another quite simple method of title making—when you can plan it in advance—is to shoot through ordinary automobile glass on which your title has been spelled with the gummed white paper letters so often referred to in these articles. A 9 x 12 inch piece of this glass should cost you approximately 25 cents. Camera and glass "title card" should be arranged as previously described for other 9 x 12 inch title cards. Focus on the glass for a sharp title (as shown in the illustration below to the left) and expose several seconds of it. Then, continuing your exposure, gradually change your focus so that the background is sharpened and the title softened (as shown in the second illustration below). Stop your camera, remove the glass, and continue the shot.

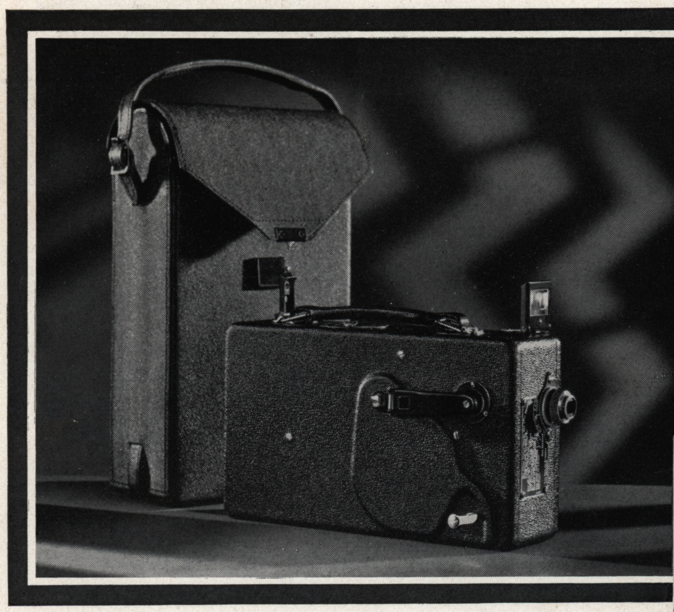
This is an ideal method to use for titling Kodacolor pictures.

And also when making titles for films of the family. The individuals being titled may at first be indistinctly seen through the title glass moving up toward the camera. If you then step out to meet them (through focusing) they will rapidly become distinct and your title quite the opposite.

While we think of it—quantity demands for those back numbers of the News carrying title articles have exhausted our supply of the March, April and July issues. To meet this unexpected and flattering onslaught, we have reprinted the title articles contained in those issues and are once again able to offer you individual articles or complete sets, since their origin in our March number.

This complete home movie outfit

— *at Surprisingly Low Cost*



CINÉ-KODAK, MODEL M

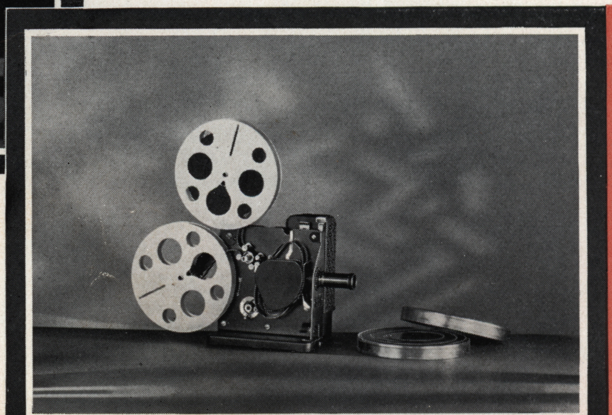
$75 00

KODASCOPE, MODEL C

$60 00

KODASCOPE SCREEN, No. 0

$8 00



Ciné-Kodak, Model M—lightest 16 mm. home movie camera of 100-foot film capacity, and one of the least expensive.

To the right is Kodascope, Model C—a light, compact, easily operated projector that gives clear, brilliant pictures. It can be stopped at will to show any single frame on the screen, has a motor-driven rewind, a framing lever for accurate screen register, and operates on any house lighting circuit of 105 to 125 volts, either direct or alternating current.

A HIGH-GRADE CAMERA . . . the efficient Model M Ciné-Kodak . . . an excellent projector, the easy-to-use Model C Kodascope . . . and a Kodascope Screen—all for a price that almost anybody can afford!

This complete outfit includes everything you need to take and project home movies . . . except the film. It is a profitable, dividend-paying investment in clear pictures, fine amusement and good sport.

At little expense you get the splendid Ciné-Kodak, Model M—the lightest weight, simplest home movie camera made using 100 feet of film. It is a universal focus camera, with an *f*.3.5 lens and a portrait attachment that makes excellent close-ups. This master movie maker, in black, is sold —as illustrated at the left above—with carrying case to match.

And for showing the movies you make, this outfit includes Kodascope, Model C, an extremely easy-to-operate projector . . . throwing a clear, sharp, fully illuminated picture. Model C accommodates 400 feet of 16 mm. film, but is small in size, light in weight and exceedingly compact . . . ideal for home use.

To complete the outfit, you need only a Kodascope Screen . . . "silver surfaced" by Eastman to bring out the best qualities of your pictures.

Go to your dealer tomorrow, ask him to show you the Ciné-Kodak, Kodascope and Screen. The equipment is excellent, the pleasure beyond measure . . . and the price low! Many Ciné-Kodak dealers, too, are prepared to offer an attractive deferred payment plan.

EASTMAN KODAK
COMPANY

Rochester, New York

NATURE IS PARADING IN HER MOST COLORFUL GOWN

It is just as easy to make Kodacolor with any *f*.1.9 Ciné-Kodak as it is to make black and white movies.

Keep all the glorious color of autumn foliage with Kodacolor... home movies in full color... don't miss Nature at her best!

THIS MONTH Nature is parading in all her glory. She is stalking the highways in gorgeous, flaming reds. Dancing through the hills in brilliant yellows and greens. Marching through the valleys in somber browns. Waiting . . . posing . . . eager to have you capture all the beauty she offers.

Take it. Keep it. Keep it forever on your Kodacolor films.

Kodacolor gives you faithful . . . remarkably life-like . . . reproduction of all colors. You see them on your screen just as you saw them through the finder of your Ciné-Kodak. They are clear . . . brilliant . . . faithful to life.

Kodacolor is just as easy to make as black and white movies. You simply use Ciné-Kodak, Model K, B or BB with an *f*.1.9 lens, a Kodacolor Filter and Kodacolor Film. You show it just as easily with Kodascope, Model B, and a Kodacolor Assembly, or with Kodascope, Model A, and a Projection Lens Unit.

Get out your Ciné-Kodak today. Take full color pictures of the awe inspiring fall scenery. Take full color close-ups of loved ones. Capture in Kodacolor every bit of color you see with your own eyes.

Kodacolor Film comes in 50-foot rolls at $4.75; in 100-foot lengths, at $9.00. Your Ciné-Kodak dealer carries it. He will gladly show you Kodacolor on his screen. Eastman Kodak Company, Rochester, New York.

KODACOLOR

HOME MOVIES IN FULL COLOR

Th

CIN DAK

OCTOBER-1930